

MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



VOL. II, No. 14.]

SATURDAY, APRIL 4, 1857.

[PRICE 3d.]

Musical Announcements.

DRURY LANE.—GRAND CONCERTS

IN PASSION WEEK, Monday, Tuesday, Wednesday, Thursday, and Saturday, April the 6th, 7th, 8th, 9th, and 11th.—Mr. ALFRED MELLON has the honour to announce that he has taken the above theatre for the ensuing Passion Week, when he will give a series of GRAND MUSICAL ENTERTAINMENTS, supported by the finest orchestra and most distinguished vocalists in England.

The concerts will comprise the most varied selection of standard and popular music, alike interesting to the amateurs of a classical taste and to those with an appreciation for compositions of a lighter class. In the course of the week a number of the principal instrumental works of the great masters will be performed, intermingled with selections from modern operas and some of the best specimens of musique de danse. The vocal music will embrace works of nearly every character, and many of the most popular compositions of the day. A certain portion of the programmes will be devoted to the music of one master, and selections from some of the greatest works will form an interesting feature on one or two occasions.

Mr. Mellon has much pleasure in submitting the following arrangements as a proof of his desire to present the public with an entertainment worthy of its unqualified support. The band will be complete in every department, and will consist of Mr. Mellon's orchestra, known in London and the provinces as the celebrated *Orchestra Union*; and for these concerts will be added the entire strength of M. Jullien's band (by his kind permission). The following distinguished soloists will have the honour of appearing during the series:—

Messrs. Clöff, G. and V. Collins, Dando, Demunck, Duheme, De Yong, Howell, sen., T. Harper, H. Hill, Hardy, C. Harper, Hutchins, Hughes, F. Horton, H. Jarrett, König, Lavigne, Lazarus, Stanton, Jones, Le Hon, R. S. Pratt, F. Pratten, Schouras, Trust, Watson, Webb, Winterbottom, and Pico. Vocalists already engaged:—Madame Gassier, Madame Weiss, Miss Juliana May, Miss Louisa Vinning, Miss Mary Koeley, Miss Lascelle, and Miss Dolby; Mr. Croft (the new English tenor, who has created so great a sensation in Liverpool and Manchester); Mr. George Perren, Mr. Millard, Mr. Weiss, Mr. Wynn, Mr. Thomas, and Mr. H. Braham. Solo, pianoforte, Miss Arabella Goddard. Solo, violin, M. Salton. Conductor, Mr. Alfred Mellon.

Dress circle, 4s.; stalls, 5s.; first circle, boxes, 2s. 6d.; second circle, 1s. 6d.; pit, 2s.; galleries, 6d. and 1s. Private boxes, to hold two persons, 10s. 6d.; four persons, 21 1s. The box-office open daily from 11 to 5, under the direction of Mr. Edward Chatterton.

Dramatic, Equestrian, and Musical SICK FUND ASSOCIATION.

PRESIDENT, R. WEBSTER, Esq.

THE FIRST ANNIVERSARY of this Institution (the only one that aids the Dramatic or Equestrian Professor in sickness or distress) will take place at WILLIS'S ROOMS, KING-STREET, ST. JAMES'S, on THURSDAY (in Passion Week), April 8, 1857.

TOM TAYLOR, Esq., in the Chair.

The Musical Department will be assisted by a host of professional friends, and conducted by HERR MEYER LUTZ. The Dinner will be supplied by the celebrated firm of Messrs. Willis, of the Tatched House Tavern, St. James's-street. Dinner, 10s. 6d. each (exclusive of wine); Reserved Seats for the Ladies (refreshments included), 2s. 6d. Tickets to be obtained of the Stewards, at the Tatched House Tavern; and of the Secretary, Mr. J. W. ANSON, at the Chambers of the Association, 25, Bow-street, Covent-garden.

HER MAJESTY'S THEATRE.

Season 1857.—It is respectfully announced that HER MAJESTY'S THEATRE will OPEN on Tuesday, the 14th of April. Engagements of great interest have been effected both in Opera and Ballet.

MISS ELLEN LYON, Soprano,
26, Charles-street, Cavendish-square, W.

MR. and MRS. R. PAGET (R.A.M.),
Bass and Contralto, having changed their Residence, request that all communications be addressed to 17, WINCHESTER-PLACE, FANTONVILLE, N., LONDON.

The MISSES McALPINE

Have REMOVED to 26, ALFRED-TERRACE,
QUEEN'S-ROAD, BAYSWATER.

MR. T. E. WILLIAMS has REMOVED
from 20, Gt. Corn-street, Brunswick-square,
to 108, DENBIGH-STREET, PIMLICO.

MISS ELIZA HUGHES, Soprano,
111, Great Russell-street, Bloomsbury.

Mr. VAN PRAAG

continues the arrangement of Concerts, Matinees, Soirées, and Balls, as well as the superintendence of Bands, Choruses, &c., &c.

Communications addressed to him at Mr. Brettell's Printing-office, 25, Rupert-street, Haymarket, W., will be duly attended to.

HERR LIDEL, VIOLONCELLIST,

begs to announce that he has Returned to London. Address 24, Upper George-street, Bryanstone-square.

Mr. H. DEVAL, R.A.M.,

and Member of the Conservatoire Royale, Bruxelles, Tenor Vocalist, 24, Jarratt-street, Hull, Yorkshire.

Mr. FRANK BODDA begs to inform
his pupils that he is IN TOWN for the season.
No. 2, Nottingham-terrace, York-gate, Regent's-pk.

ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until six in the evening, at his residence, 24, Newman-street, Oxford-street.

To CONCERT TOURISTS.

Mr. A. C. THACKER, Professor of Music, will be happy to give his services in making arrangements for Concerts in Peterborough.—Pianoforte, harmonium, and music warehouse. Address—Thorney Abbey, Peterborough.

THE ORPHEUS GLEE UNION.

Applications respecting Concerts, Dinners, &c. to be made to the Secretary, Mr. W. E. DAVIES, 26, Harrington-street, Mornington-crescent, N.W.

CRYSTAL PALACE.—SATURDAY

CONCERTS.—The Twenty-first Concert will take place THIS DAY (April 3rd). Vocalists:—Miss MESSENT and Mr. MONTEN SMITH.

Programme:—

Symphony, No. 1 in C. Beethoven. Overtures—"Die Waldnymph," W. S. Bennett; and "Manfred," R. Schumann. Violoncello Solo, Hausmann, Mr. Daubert. Miss Messemt will sing Donizetti's scenes from *Tasso*, "Fatal Goffredo," and Osborne's ballad, "I wander'd by the brook side."

Conductor, Mr. MANNS.

Doors open at 12. Concert to commence at half-past 2 o'clock. Admission, 2s. 6d.

SACRED HARMONIC SOCIETY.—

EXETER HALL.—Conductor, Mr. COSTA.—Wednesday next, April 8th, the usual Passion Week Performance of the MESSIAH. Vocalists: Mademoiselle Clara Novello, Miss Dolby, Mr. Sims Reeves, and Mr. Weiss. Trumpet, Mr. Harper.

Tickets, 3s., 5s., and 10s. 6d., at 6, Exeter Hall. Post-office Orders to be payable to Robert Bowley, at Charing-cross Office.

Mr. G. W. MARTIN'S PRIZE GLEES,

MADRIGALS, PART-SONGS, &c., with a CHOIR of TWO HUNDRED VOICES, Hanover-square Rooms, April 16th. Commence at Eight. Tickets, 10s. 6d., 5s., and 2s. 6d.

ST. MARTIN'S HALL.

HANDEL'S MESSIAH will be performed (not in the subscription) on Thursday, April 9th, under the direction of Mr. JOHN HULLAH.

Principal vocalists:—Miss Banks, Miss Marian Moss, Miss Dolby, Mr. Sims Reeves, and Mr. Thomas. Tickets, 1s. and 2s. 6d.; stalls, 5s. Commence at 8.

CRYSTAL PALACE.—Organ Performance.

—Miss ELIZABETH STIRLING will perform at half-past 4 o'clock, every Tuesday and Thursday, until further notice, on the PRIZE ORGAN, of the Paris Exhibition, by Bevington and Sons.

ST. MARTIN'S HALL, Long Acre.—

A GRAND CONCERT will take place in the above Hall on TUESDAY EVENING, April 7, for the BENEFIT of Mrs. J. HARROWAY, widow of the late J. Harroway, musical composer, when the following talented artists will positively appear, having kindly volunteered their gratuitous services, viz.: Miss Poole, Miss Marian Taylor, Mr. Caulfield, Madame Marietta, the Misses Howes, Miss E. Pearce, Mr. Hamilton Braham, Mr. Lefter, Mr. Ransford, Mr. G. Genge, Herr F. Jonhmann, Mr. Fielding, Mr. G. Tedder, Mr. Theodore Distin, Mr. W. B. Healey, Mr. G. Perren, Master Haydn Corri, and many others whose names will appear in future advertisements. Prices of admission—Hall, 1s.; Balcony, 2s.; Reserved Seats, 5s.

SADLER'S WELLS THEATRE ROYAL.

THIS EVENING (Saturday), for the BENEFIT of Mr. DONALD KING, and last night of his management, the opera of *THE BOHEMIAN GIRL*. Count Arnheim, Mr. W. E. Weiss; Theodora, Mr. Donald King; Devilshot, Mr. Haines; Florinda, Mr. Burne; Arline, Madame Weiss; Gipsy Queen, Mrs. Thomas (late Miss Haywood). After which, Miss Poole will sing. To be followed by GUY MANNING. Julia Manning, Miss Rosina Funnell, Henry Bartram, Mr. Donald King. Private boxes and places, 25, Percy-street, Bedford-square.

NOTICES, &c.

Post Office Orders should be made payable to JOHN SMITH, Strand Office and addressed No. 11, Crane-court, Fleet-street, London.

All remittances should be addressed to the publisher.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

K.S.—The Conservatoires of Leipzig, Berlin, and the Music School of Cologne, of which last Ferdinand Hiller is the director. The other leading academies are the Conservatoires of Paris and Bruxelles. The difference in access between Cologne and Leipzig is about twenty-four hours. The latter is the better school. We send you by post the scheme of the same.

J.W.W.—We thank you for your kind offer to forward the services, &c., but we cannot—for more reasons than one—devote more space than is at present occupied by these matters.

THE MUSICAL GAZETTE

SATURDAY, APRIL 4, 1857.

OUR space is already so completely occupied with matter already in type, that we can only briefly refer to the opening of the Royal Italian Opera. In a former number we stated pretty confidently that Mr. GYE would open on the 14th at Drury Lane, every necessary arrangement having been made with the lessee of that noble house; but a difficulty arose respecting the renters' admissions, and, from a single renter persisting in asserting his right to any place before the curtain, a claim which—however just—could not be admitted by Mr. GYE, the Royal Italian Opera has been forced to take up its quarters at the Lyceum, Mr. DILLON retiring in its favour during the London season. It is a most lamentable circumstance that a clause in the Drury Lane deed, which ordains that any resolution on the part of the renters shall be unanimous, should give a single man the opportunity of preventing the representation of grand opera on the only stage now available, and it is little short of ridiculous that the same man should be so selfish as to altogether deprive himself of the privilege of hearing operas throughout the season free of expense. Such a thorough dog-in-the-manger case has not come under our notice since we were a *Gazette*. The renter and his brethren, instead of witnessing grand opera gratuitously at Drury Lane, must now pay to see chamber opera at the Lyceum.

From a glance at the prospectus before us, we may predict an interesting season for the supporters of Mr. GYE. *Fra Diavolo*, which has been more than once efficiently represented at the Lyceum Theatre by English artistes, is to be produced, an adaptation to the Italian stage having been expressly prepared by the composer and M. SCRIBE. New recitations and some additional airs, we hear, are promised. The other operas to be produced are, *Zampa*, *Il Matrimonio Segreto*, *Le Nozze di Figaro*, *Il Giuramento*, and *La Traviata*. Variety enough in all conscience:—HEROLD, CIMAROSA, MOZART, MERCADANTE and VERDI. We fear that *Zampa* will be the least successful. *Il Giuramento* we are very anxious to see, and rejoice that MERCADANTE, who is really entitled to consideration, is to be "recognized" on the Anglo-Italian stage. MERCADANTE is a more chaste and fluent writer than VERDI (though he cannot lay claim to a shred of originality), and an opera by some other modern Italian writer than the boisterous and ranting GIUSEPPE will be quite acceptable.

How odd it will seem to have *La Traviata* at the Royal Italian Opera! We thought the distressing "coughs of the naughty heroine" (*Athenaeum*) were confined to Her Majesty's Theatre. The adoption of this much-maligned opera by Mr. GYE will probably lead to a Royal witnessing of the "abominable" representation, and what will the Rev. J. McHugh, of Dublin, say! Will the *Times* set aside its loyalty, and, in a leader of violent weakness, again assail the unfortunate *Dame aux Camélias*?

Hapless VIOLETTA! may Madame BOSIO pourtray thy reclamation, thy sorrows, and thy devoted love, for many a night!

The season—we have heard it whispered—will open with *Don Pasquale*, in which Signor LABLACHE will appear. The engagements are Madame GRISI, Madame BOSIO, Madame ROSA DEVRIES, Madlle. PAREPA, Madlle. VICTOIRE BALFE, Mdlle. MARAI, Madame TAGLIAFICO, and Madlle. DIDIEE.—Prospectus sayeth not whether Madlle. PAREPA (who is from Lisbon) is soprano or contralto. — Signor MARIO, Signor SOLDI, Signor NERI BARALDI, Signor GARDONI, Signor RONCONI, Signor GRAZIANI, Signor TAGLIAFICO, Signor POLONINI, M. ZELGER, and HEIT FORMES. An engagement will be offered to Signor TAMBRILIK on his arrival from the Brazils. Mr. COSTA resumes his post as conductor, and the orchestra and chorus will be the same as last year.

The ballet arrangements are liberal. The most important announcement is Mdlle. CÉRITO. The less familiar, though well-known, names of Mdlls. PLUNKETT, MARIE, and EPPER figure in the list; and Mr. ALFRED MELLON is to superintend the music of this department.

Prosperity to the Royal Italian Opera! May the promises of its prospectus be kept, and may *La Traviata* again triumph!

Metropolitan.

NEW PHILHARMONIC SOCIETY.

The sixth season of this excellent Society commenced on Wednesday evening with a concert on the usual complete scale, at the Hanover-square Rooms. Even if the band were not really superb, and the engagements of solo vocalists and instrumentalists most liberal, this Society would be entitled to serious consideration and respect for its indefatigable endeavours to provide its patrons with novelties that would otherwise have to beg for a hearing. The important productions of last season were Mozart's *Litany* in E flat, the same composer's *Sinfonia Concertante* for two violins, and a symphony by M. Gounod, a Parisian composer, concerning whose merits some of the greatest critics have widely-differing opinions. Either, or all, of these works, would be acceptable during the present series of concerts; but, as we are unfortunately only to have three this season, we fear that the good impression produced upon us by one and all three of these works is not likely to stand chance of confirmation until next year.

Dr. Wyld was the conductor of this concert. We must begin by finding slight fault. Mendelssohn's *Ruy Blas* overture, which headed the programme, lacked spirit: a greater speed in the *allegro*, and a more animated beating in the *coda*, would have increased its brilliancy materially. A good pace is justifiable in this overture in particular, since the "strings" are not so severely taxed as in any other of Mendelssohn's overtures or preludes, while it is really indispensable that the latter portion of it should be given with great fire. The song which followed, Mozart's lovely "Batti, batti," nicely sung by Madame Gassier, was coarsely accompanied. The really obtrusive violoncello *obbligato* of Mr. George Collins (generally speaking, a most excellent player), seemed to infect the whole orchestra, for their playing was anything but delicate. If the song was rehearsed, the conductor should have seen to this, or, at least, have hushed his forces at the time of performance. We have now almost done with grumbling, and proceed to notice a matter of great interest.

Anxious to preserve a reputation for the production of novelties—not always novelties in themselves, though new to an English audience—the society had procured a "Serenade" by Mozart, written for the following extraordinary combination of instruments: two oboi, two clarinets, two corni bassetti, two fagotti, contra basso, and four corni; and this was performed in good style on Wednesday evening by Messrs. Barret, Crozier, Williams, Godfrey, Maycock, Egerton, Hauser, Anderson, Howell, C. Harper, Standen, Mann, Hooper, and conducted most intelligently by Dr. Wyld. The analytical programme issued at the concert, gives the following remarks upon the composition:

"In the absence of any evidence with regard to it, we can only suppose it to have been written either for one of the public gardens in the suburbs of Vienna, or (which seems by far the more likely) for one of the associations for the performance of *Harmonie-Music* (music for special choirs of wind instruments) that existed at that time even more than they do now, in every moderately large community throughout Germany, and confined not their intellectualising exertions to their own immediate locality, but, according as occasion demanded and the report of their respective efficiency rendered them demandable, from time to time deserted their divers handiwork, and extended the influence of their harmonious respiration all round the neighbouring district. If we admit the latter supposition, we may further believe it to have gained a considerable local celebrity, but to have been wholly unknown beyond the circuit to which the performances of the *Harmonie Verein*, for which it may have been written, were limited, until some dilettante (possibly Baron Braun, to whom the publishers dedicated the work) may have heard it—may have interested himself in it for the sake of the author more than on account of its merits, may have taken it to the capital—and, through the agency of the Bureau des Arts et de l'Industrie, whose imprint is on the published parts, made it known to the world. Mr. Beadnell, a London amateur, met with the mention of this serenade, some ten years since, in a catalogue of music; and, with the enthusiasm for Mozart that we suppose to have stimulated its first discoverer to bring his dearly-prized treasure before the light, he sedulously sought during all this period for a copy of the composition. He succeeded at length in obtaining a printed set of the parts, made a score from them, from which he was first able to discover the intrinsic merit of the music; and upon his interest in this, he offered the fruit of his researches and pains to the use of the New Philharmonic Society.

"*Serenade* appears to have been a name commonly given to compositions of the character of the present for wind instruments, since there is another piece so-called of Mozart's, mentioned by Uelibichef, and there are two of Beethoven's. It would be blind prejudice to regard the production under notice as a great work; but it would be wilful imperception to ignore that it is the work of a great master. It displays all the qualities that characterise the productions of a consummate master, fluency of phraseology, symmetry of form, and such development of ideas as is appropriate to the interest and importance of the ideas themselves.

"It comprises, besides the movements selected for performance this evening, an adagio, a minuet, with three trios, and another variation in the movement preceding the final rondo, which are omitted, not because of their inferiority, but because of the extreme length of the whole, and of the consequent desirability of reducing its limits to a proportion with those of the receptive capacity of an audience. The name of Mozart is so dear to every genuine lover of music, that this new discovery will be, must be, regarded with very great interest, though at present nothing that can exalt our ideas of the transcendent greatness of his genius; it proves, in every separate phrase, and in the conduct and combination of the whole, that it is an effusion, however careless, of that genius and of the individuality which set its stamp upon everything that Mozart wrote, upon everything that he thought, upon all that he was; and our knowledge of the richness of the master's resources, and the effortlessness of his power, is at least confirmed by the fact that so extensive and musicianly a production as this can have been cast off and cast aside by its author without consideration and without regard."

The movements performed on this occasion were—*largo*, *allegro molto*, *minuetto*, *adagio*, and *rondo finale*. The *largo* is but a short prelude to the *allegro molto*, which has a subject of extreme simplicity. As we have not the opportunity of exhibiting the actual notes by means of music type, we may—*sic parvis magna componere*—inform our readers that it commences exactly like the Scotch ballad, "Huntingtower," which the singing of Madame F. Lablache, Miss Poole, and Miss Lizzy Stuart, must have rendered tolerably familiar; this little pert phrase is made the most of, and the imitations and varying of the theme are conducted in that thoroughly symmetrical manner which is almost peculiar to Mozart. A second subject, introduced in this movement so closely resembles the original theme, that it cannot be considered as more than a repetition thereof in the dominant, with a deviation in the second phrase. The *minuetto* is a charming movement, with the unusual circumstance of possessing two trios; the first containing a beautiful strain for the clarionets and

basset horns, and the second some very florid passages (in triplets) for the bassoons. This latter *trio* is more in the style of the trios that we meet with in many of the *minuetti* in stringed quartetts. The next movement, styled a "romance," commences with one of those simple and melodious strains that at once catch the popular ear, while they fail not to charm the *connoisseur* by their grace and purity. The tonic pedal for the horns with which this *adagio* is commenced reminds one forcibly of the duett, or rather the introduction thereto, at the beginning of the second act of *Così fan tutte*; indeed, the strain is very similar, and the key (E flat) is the same. A short *allegretto* disturbs this placid *morceau*, the *adagio* being afterwards resumed with the happiest effect. A *Tema e Variazioni* follows, and a short *finale*, more lively than learned, concludes the "*Serenade*." Dr. Wyld showed his judgment in refraining from giving more of the work. As it was, the *Romance* or the *Tema*, &c., might very well have been spared. Such a combination of instruments soon becomes cloying from its very richness, and it was generally felt and remarked that, in spite of its curtailment, the serenade was too long. Combinations of wind instruments have generally been avoided by those who were most skilled in orchestral writing, and there is very little doubt that this serenade—on the whole, a somewhat voluminous affair—was written by Mozart for some special "Anemoic Union," or because, as surmised in the above extract, such associations were much in vogue in his time, and he was tempted to write for them. The performance of the work was altogether very good: in the *adagio* the oboi had a rather coarse effect in the third and fourth bars of the subject, but this was not exactly the fault of the accomplished oboists, for the passage is marked *forte* in the score. The conductor might have requested a modification of the *f*, but perhaps the harshness did not occur to him at rehearsal.

The *finale* to the first part of the concert was Beethoven's magnificent *Eroica Sinfonia*. Its effect was slightly perilled by coming so closely after an instrumental composition which, with all its beauties, was a little tedious. The *Eroica* has not been played since it was given under the direction of Herr Lindpaintner some years back at St. Martin's Hall. On that occasion, the society was disappointed of some of its orchestral members, and this last may, for this and other reasons, be considered the more successful performance. The *scherso* was taken at its proper speed, and we hope Mr. Leslie and a large party of the "Amateurs" were there to hear. The pace was preserved in the *trio*, which was a blessing for the horns.

The second part opened with a disappointment. Madlle. Staudach, a Viennese pianiste of repute, was to have made her English *début*, but she had not arrived, and, at the last moment, Mr. John Barnett agreed to play Mendelssohn's G minor concerto. The young pianist, who is a nephew of our talented composer, and a pupil of Dr. Wyld, played very cleverly, but with a want of repose and steadiness that is perhaps excusable in comparatively tender years. The lovely *andante* was not flowing enough. The executant sought to give expression by imparting an agitated character to certain phrases, a proceeding, in our opinion, not at all successful, and the *finale* was taken at a degree of velocity that was perfectly atrocious. It puts our pen out of breath to chronicle it. The high pressure that was wanting in the *Ruy Blas* overture was certainly put on here, and no mistake. M. Charles Hallé, when he played this concerto, at past eleven o'clock, at one of the New Philharmonic concerts last season, played the first and last movements at a speed that made us quite nervous, and which nothing but really perfect mechanism and great digital strength enabled him to maintain. With Mr. Barnett the trial was, of course, exceedingly severe, and before the close of the *finale* it was evident that he had been overtaxed. We do not pretend to decide whether this extravagance of *prestissimo* is to be attributed to Dr. Wyld, as conductor, or to the impetuosity of his clever pupil.

Has Mr. Benedict had a fit of insanity, that he has penned vocal variations to that everlasting "*Carnaval de Venise*,"—a nasty tiresome tune, that ought long ago to have been entombed!

We believe Weber's *Ruler of the Spirits* overture concluded the concert, but we cannot speak with certainty, for the "*Carnaval*," gave us the fidgets, and M^{me}. Gassier sang out of tune; the consequence being that we eloped soon after the gymnastics commenced. With regard to the lady's unsatisfactory intonation, we can only hope that indisposition was the cause, and that she has since recovered.

The band was in a high degree of excellence. In a future number we will give a list of the members.

The next concert takes place on the 29th inst., when Miss Arabella Goddard is to perform.

CRYSTAL PALACE.

The twentieth Concert took place this day week. The vocalists were Miss Messent and Mr. Seymour, and the instrumentalists were Mr. Hallett Sheppard (pianoforte), and Herr Behm (flute). The novelty of the selection was a symphony (first time of performance) by N. W. Gade. We regret that we were in time only for the andantino and final allegro. The former is full of fresh and vigorous thoughts, and although the *finale* is hardly equal to it, it contains evidence of the same strength of purpose; but the whole is too long, and the last movement, in particular, is injured by the meedy exuberance so often found in our modern orchestral writers. Mr. Gade, however, has excellent stuff in him. There is plenty of wheat among his tares, which renders the process of weeding the more necessary. A better specimen of the grace and vivacity of Mr. Bennett's muse could scarcely have been found than the capriccio for the pianoforte played by Mr. Hallett Sheppard. Beethoven's overture to *Coriolan*, and Van Bree's concert overture, were the remaining instrumental pieces. Miss Messent sang Mozart's elegant "Deh! vieni! non tardar," from *Figaro*, and the popular Scotch ditty "We're a' noddin," which was followed by a burst of prolonged applause, that brought the dimpled syren (for Miss Messent wears dimples) back to the platform, when she gave "Jock o' Hazeldean." Donizetti's "Angiol d'amor" (*La Favorita*) was well chosen and as well sung by Mr. Seymour; but, surely, he might have selected for his second song something better than Blewitt's piece of doubtful inspiration, "Norah, dear," for the composer himself has left us many better things. We have the same objection to Herr Behm's choice of a flute solo. His playing was worth something better than Drouet's meagre variations on "Robin Adair."

The following is the return of admissions for six days, from March 27 to April 2:—

| | | | Admission on Payment. | Season Tickets. | Total. |
|-----------|-------|--------------|--------------------------|--------------------|--------|
| Friday | March | 27 | 797 | 261 | 1,058 |
| Saturday | " | 28 (2s. 6d.) | 892 | 2,130 | 3,022 |
| Monday | " | 30 | 943 | 247 | 1,190 |
| Tuesday | " | 31 | 846 | 283 | 1,129 |
| Wednesday | April | 1 | 1,358 | 455 | 1,813 |
| Thursday | " | 2 | 1,023 | 259 | 1,282 |
| Total | | | 5,859 | 3,635 | 9,494 |

MISS POOLE, one of our most popular and esteemed vocalists, challenged the public appreciation of her exquisite voice and pure style by announcing an excellent concert, which came off on Thursday evening at the Hanover-square Rooms. The general arrangements were under the direction of a committee, who got up every thing in good style, the very tickets being an evidence that gentlemen of taste were connected with the affair. The room was crowded to excess, a result which might have been expected from the fair concert-giver's artistic qualifications, and well-known amiability of disposition. A brilliant array of professional talent was engaged, and the concert appeared to give the utmost satisfaction, though from its extreme length, a great proportion of the assembly had left before the conclusion. Miss Poole sang Gluck's beautiful "Che farò," a song which suits her admirably; and "I'm a merry Savoyard," written for her, and accompanied by, Balfé. The latter was encored, a compliment paid to another new song of Balfé's, "Five months ago the stream did flow," which was sung by Miss Dolby. The other encores were awarded to the trio from Cimarosa's *Matrimonio Segreto*, capitolly sung by Mrs. Weiss, Miss Poole, and Miss Dolby; the vocal (?) arrangement by Benedict of the eternal "Carnival," dexterously sung by Madame Gassier; Mr. Hatton's humorous "Tom the Tinker," ("little grey fat man" substituted), and to Signor Regondi's concertino solo, an *andante* and *rondo*, which aroused the audience to very warm applause. The other pieces which appeared to gain the greatest admiration were, "The Pilgrim of Love," sung by Mr. Wilbye Cooper; a brilliant air from *Le*

Domino Noir, by Madame Thillon; the *Venezano-Strauss walse*, by Miss Birch; and M. Sinton's violin fantasia from *Lucerna Borgia*. Mr. Frank Bodda was announced for an Italian aria, but he substituted the "Village Blacksmith," in which he produced an indifferent impression. Miss Dolby's version of Hatton's "Wreck of the Hesperus," was greatly admired. Other vocal pieces were given by Mrs. Weiss, Mr. Charles Braham, and Mr. Montem Smith; and instrumental by Mr. John Barnett (pianoforte), Mr. W. G. Nicholls (flute), and Mr. Cheshire (harp). Signor Burdini was to have sung "Il balem," but he did not appear. Duets by Miss Birch and Miss Poole, and by Miss Poole and Mr. Frank Bodda, were also announced, but withdrawn, likewise the madrigal, "Down in a flow'ry vale," with which the concert was to have concluded. The conductors were Mr. M. W. Balfé, Mr. L. Sloper, Mr. J. L. Hatton, Mr. C. Blagrove, and Dr. Charles Steggall.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace Concert, 24.

Howard Glover's Educational Concert, St. Martin's Hall.

MONDAY.—Mr. George Case's Concert, Exeter Hall, 7.

Herren Pauer and Deichmann's Concert, Camberwell Hall, 8.
Theatrical Fund Dinner, Freemason's Hall, 8.

WEDNESDAY.—*The Messiah*, Sacred Harmonic Society, Exeter Hall.

THURSDAY.—*The Messiah*, St. Martin's Hall.
Dramatic Fund Dinner.

Brouil Family Soirée, 84.

SATURDAY.—Crystal Palace Concert, 24.

Mr. Alfred Mellon's Concerts, Drury Lane, every evening, with the exception of Friday.

ANNOUNCEMENTS FOR THE SEASON.

April 13. Verdi concert, Exeter Hall, evening.

" 15. Miss Arabella Goddard's second *soirée*, at her residence.

" — *Acis and Galatea* and *Walpurgis Nacht*, St. Martin's Hall.

" 20. Philharmonic Society, concert, Hanover-square, evening.

" 21. Musical Union, *matinée*, Willis's Rooms (great room).

" — Vocal Union, concert, Hanover-square, evening.

" 22. Herr Pauer's second *soirée*, Willis's Rooms (great room), evening.

" 23. Mr. Hodgkinson's concert, Hanover-square, evening.

" 27. Amateur Musical Society, concert, Hanover-square, evening.

" 28. St. Mary's Hospital, concert, Hanover-square, evening.

" — Royal Academy, concert, Tenterden-street, morning.

" 29. New Philharmonic Society, concert, Hanover-square, evening.

May 4. Philharmonic Society, concert, Hanover-square, evening.

" 5. Musical Union, *matinée*, Willis's Rooms (great room).

" — Vocal Union, concert, Hanover-square, evening.

" 5. Mr. Kiallmark's *soirée*, Beethoven Rooms.

" 6. Miss Arabella Goddard's third *soirée*, at her residence.

" — Emporio Italiano, concert, Hanover-square, evening.

" 7. Lambeth Choral Society, concert, Vestry Hall, Lambeth (private subscribers' concert).

" 9. Mrs. John Macfarren's first *matinée*, at her residence.

" 11. Amateur Musical Society, concert, Hanover-square, evening.

" — Mr. Langton Williams's concert, Music-hall, Store-street, evening.

" — Messrs. E. Blagrove and Harold Thomas's *matinée*, Willis's Rooms.

" 12. Signor and Madame Ferrari's concert, Hanover-square, evening.

" 13. Miss Birch's concert, Hanover-square, evening.

" — The Two Hundred and Third Anniversary Festival of the Sons of the Clergy, St. Paul's Cathedral.

" — Herr Pauer's third *soirée*, Willis's Rooms (great room).

" 15. Mr. Henry Leslie's Choir, concert, Hanover-square, evening.

" 18. Philharmonic Society, concert, Hanover-square, evening.

" 20. Musical Union, *matinée*, Willis's Rooms (great room).

" — Mr. Kiallmark's second *soirée*, Beethoven Rooms.

" 22. Herr Deichmann's *soirée*, Willis's Rooms (great room).

" 23. Amateur Musical Society, concert, Hanover-square, evening.

" 25. Miss Stubbart's concert, Hanover-square, evening.

" — Emporio Italiano, concert, Hanover-square, evening.

" 28. Mr. Henry Leslie's Choir, concert, Hanover-square, evening.

" 29. Mrs. John Macfarren's second *matinée*, at her residence.

- June 1. Philharmonic Society, concert, Hanover-square, evening.
 2. Musical Union, *matinée*, Willis's Rooms (great room).
 3. Royal Academy, concert, Tottenham-street, morning.
 4. New Philharmonic Society, concert, Hanover-square, evening.
 5. Miss Dolby and Mr. Lindsay Sloper's concert, Hanover-square, morning.
 6. Herr Delchmann's concert, Willis's Rooms (great room), morning.
 7. Messrs. R. Blagrove and Harold Thomas's concert, Willis's Rooms morning.
 8. Herr Melique's concert, Hanover-square, evening.
 9. Mr. Kjalmark's third *soirée*, Beethoven Rooms.
 10. Royal Society of Female Musicians, concert, Hanover-square, evening.
 11. Mr. Henry Leslie's Choir, concert, Hanover-square, evening.
 12. Full rehearsal, Crystal Palace, for Handel Festival.
 13. Philharmonic Society, concert, Hanover-square.
 14. Handel Festival, Crystal Palace.
 15. Handel Festival, Crystal Palace.
 16. Musical Union, *matinée* Willis's Rooms (great room).
 17. Emporio Italiano, concert, Hanover-square, evening.
 18. Philharmonic Society, concert, Hanover-square, evening.
 19. Musical Union, *matinée*, Willis's Rooms (great room).
 July 1. Messrs. R. Blagrove and Harold Thomas's concert, Willis's Rooms morning.
 2. Royal Academy, concert, Tottenham-street, morning.
 3. Musical Union, *matinée*, Willis's Rooms (great room).
 4. Emporio Italiano, concert, Hanover-square, evening.

Theatrical.

SURREY.—The Transpontians assembled in large numbers on Wednesday evening at Mr. Shepherd's benefit. Indeed, so completely occupied was every nook and corner of the theatre, that, arriving late, we had some difficulty in finding an aperture for our critical pats, in order to enable us to see what was going on. One of the objects that salutes us is Mr. Shepherd with a make-up, as Sir Frederick Blount, in the comedy of *Money*, which elicits a loud burst of laughter. Presently follows Miss Vesey, personated by the fair and youthful Elizabeth Webster, "Ods flames and darts," as Bob Acres says, but she's very handsome. Mr. Creswick's Evelyn is certainly one of his best portraits; it is at once natural, easy, and forcible, and was well supported by Miss Claxton in the passive and impassioned Clara Douglas. Mr. Shepherd's Sir Frederick Blount must be regarded as a lively and amusing caricature rather than as an actual reality. Not so his personation of the sailor in *Luke the Labourer*, a real and graphic sketch. Between the pieces a couple of songs were given by Miss Poole, one of which was encored. Mr. Shepherd gave the once popular, but now obsolete, recitation, "Bucks, have at ye all," and Mr. Creswick resappeared, for the nonce, in the character of Luke.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADRIAN.—Private Boxes £3 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.
ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.
DRURY LANE.—Upper Gallery, 6d.; Lower Gallery, 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Stalls, 5s. Private Boxes, 10s. 6d., £1 1s., £1 11s. 6d., and £2 2s.—Doors open at half-past 6, commence at 7.
MAYMARKET.—Box-office open from 10 to 3. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Anteroom attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.
LYCUM.—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s. Half-price to all parts of the House at 9 o'clock; Stalls excepted. Doors open at half-past 6, commence at 7.

MARLBOROUGH.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

SOMO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.
STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.
STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

CHORAL SERVICES

On March 30, being the Fifth Sunday in Lent.

ST. PAUL'S CATHEDRAL.

| CHANT. | SERVICE. | ANTHEM. |
|---------------------------------------|-------------|----------------------|
| M.—Crotch in B flat and Langdon in F. | Bryan in G. | |
| E.—Blow in E minor. | Kent in C. | Blessed is he. Goss. |

CHAPEL ROYAL, ST. JAMES'S.

| | | |
|------------------------|---------------|-------------------------|
| M.—Crotch in C. | Onseley in A. | Be merciful. Crotch. |
| E.—Aldrich in E minor. | Onseley in A. | Praise the Lord. Scott. |

ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

| | | |
|----------------|-------------|---------------------------------------|
| M.—Elvey in G. | Boyce in C. | O God, who in Thy. Handel. |
| E.—Elvey in F. | Cooke in G. | Wherewithal shall a young man. Elvey. |

TEMPLE CHURCH.

| | | |
|----------------------------------|-------------|--------------------------|
| M.—Humphrey in C and Turle in F. | Nares in F. | Teach me, O Lord. Boyce. |
| E.—Hayes in E. | Nares in F. | Thou, O God. Greene. |

LINCOLN'S INN.

| | | |
|---------------------------------|-------------|---------------------------------------|
| M.—Cooke in E and Gibbons in E. | Child in D. | How Thine ear, O Lord. Bird. |
| E.—Purcell in G minor. | Child in D. | Out of the deep have I called. Croft. |

Provincial.

ABRISTWYTH.—The United Choral Society—an association of about eighty voices, established in November last—gave their first concert of miscellaneous music on Friday evening, at the Town Hall, which was crowded to excess with an audience of about 700 persons. The solo vocalists were Miss Morgan, Miss Hughes, and Miss Edwards; Messrs. Rowe, Williams, Edwards, Morgan, and Richards. The encores were pretty equally divided between songs and concerted pieces, the music so favoured being Shield's ballad "My heart with love is beating," and a ballad by Lunn, "Peasos to thee," sung respectively by Mr. Rowe and Mr. Morgan, and the trio "Come, fairies, trip it," and a part-song "The Smugglers." The latter is written by the musical director of the society, Mr. F. A. Stevens, and it was the best

piece of execution during the evening on the part of the choir. "Blow, blow, thou winter wind," was also redemanded. Some pianoforte solos varied the vocal music, which was almost entirely selected from the works of British composers. The concert took place under the presidency of the mayor. Considering that Aberystwith only numbers about 6000 inhabitants, an audience of 700 at a concert is a significant symptom of musical appetite in Western Wales. The choir is certainly in good order, and can boast of some excellent voices. The choir-master, Mr. Edwards, is an able assistant of the musical director aforementioned.

BRIGHTON.—AMATEUR SYMPHONY SOCIETY.—This society gave its fourth private concert in the Music-room at the Royal Pavilion on Wednesday evening, but the attendance was not so good as usual, probably owing to the inclemency of the weather. The programme shewed a desire on the part of the Society to advance a step in the scale of classical music, the No. 1 Symphony of Beethoven being chosen for the occasion. The performance of it was much better than that of any symphony the society has given this season. The *Andante* was played with more precision, while the quick movements were taken with more briskness and energy. The overtures, though both well known, are never old, viz., Rossini's *L'Italiana*, and Auber's *Masaniello*. Both were well played, though the latter might have been taken a little quicker with advantage. The great success attending the introduction of Mr. Gutteridge's operatic fantasias, induced that gentleman to arrange one from *La Favorita*, which is quite equal, if not superior, to some of his former efforts. It opens with a quartett for wind instruments, and introduces solos for violin, violoncello, flute, oboe, clarinet, cornet-a-piston, and saxophone; all of which received due justice at the hands of the several executants. During the evening two songs were sung by Miss Sloman, a young lady possessing a good mezzo-soprano voice; she was accompanied on the pianoforte by M. Edouard de Paris. The concert was brought to a close by Mendelssohn's Wedding March from the *Midsummer Night's Dream*.

HALIFAX.—Mr. Frobisher's Concert some weeks back, in the Odd Fellows' Hall, was one of unusual excellence. In fact, the engagement of such a body of eminent musicians can never be expected in Halifax except, as in this instance, the town be included in a general tour. Any room in Halifax, even if filled, could not meet their expense; and we were sorry to find that the Odd Fellows' Hall was by no means filled, except in the gallery. Criticism on the singing of such vocalists as Miss Milner, Miss Dolby, and Mr. Sims Reeves, and such instrumentalists as Cooper, J. L. Hatton, and George Case, is needless. Miss Milner's flute-like voice was sweet, flexible, and tuneable as ever, though through the nightly wear of a musical tour and the daily fatigue of travelling, it lacked some little power. Miss Dolby's voice was also somewhat impaired from the same cause; but her clear enunciation and finished style are unimpaired by fatigue or years. Both the ladies sang what was put down for them in the programme. Both were honoured with an encore; and Miss Milner substituted for "Kate Kearney," the old Scotch song, "Jock o' Hazeldean," which she sang without accompaniment. Sims Reeves sang Verdi's romance, "Quando le sere," the new song, "Come into the garden, Maud," and Hatton's "Under the greenwood tree;" but he refused to sing Balfe's "Good night, beloved," though it was marked for him, and had been placarded through the town as the great attraction of the evening. Possibly he resented this latter piece of clap-trap; and, if so, he had fair ground of complaint against the managers of the concert, but the audience had still fairer ground of complaint that the programme was not strictly observed. Mr. Cooper proved himself a violinist of whom England and English musicians must be proud. He played the two capriccios of Paganini, which we have noticed at previous concerts in Halifax, and (with Miss Milner) Pacini's air and variations "Sommo Cielo." He played also his own "Recollections of Scotland"—a pleasing and, in many parts, strikingly original violin composition, ending with a severe and artistical delivery of the pathetic air of "Auld Robin Gray." A coda so simple showed the purity of Mr. Cooper's taste; and secured an encore as effectually as the threadbare bravuras of foreign composers. Mr. George Case deservedly retains his supremacy as a concertina player. He played Donizetti's "Oh summer night," and "Ye banks and braes;" neither of which were marked in the programmes. Mr. Hatton accompanied the vocalists, with matchless taste; and concluded each part with a laughable song,

which in each case proved itself not only a provocative of mirth in others, but the occasion of another outburst of song and wit from himself.—*Halifax Guardian*.

LEAMINGTON.—On Tuesday week, Miss Johnstone's concert, which took place at the Music Hall, contributed another to that rapid round of musical entertainments which have occurred here during the now expiring winter season. There were present several of the influential resident families under whose immediate patronage the concert had been announced. The performances were under the able conductorship of our late townsman, Mr. J. W. Elliott (organist, Manchester), whose many beautiful compositions have obtained much celebrity. The instrumental pieces of the evening, played by Mr. C. J. Duchemin, were Thalberg's fantasia from *Don Giovanni* of Mozart, and one of Mr. Duchemin's original productions—"Mon Père et ma Mère." The former was exquisitely executed, and elicited much applause; and the latter was marked by the elegance of the theme, and the highly artistic manner in which the audience were familiarized with its beauties. Of the vocal pieces, those in the first part were most appropriately confined to such selections as were of a sacred character. The most prominent of these were "Eve's Lamentation," which was sweetly and pathetically sung by Mrs. Elliott, whose re-appearance in Leamington was a most gratifying one. The recitative and air from Costa's *Eli*, "Open unto me," and "I will extol thee, O Lord!" was most truthfully rendered by Miss Johnstone. Mendelssohn's air, "It is enough," which was entrusted to Mr. Delavanti, was also given with effect. The trio, "On thee each living soul," by Mrs. Elliott, Mr. Delavanti, and Mr. Cooper, was well sung, and deservedly redemanded. The second part opened with Balfe's duett, "The secret of her birth," in which Mrs. Elliott and Miss Johnstone displayed admirable taste. Donizetti's "O luce di quest' anima," which Mrs. Elliott sang with much feeling, was rapturously encored, when "Tara's Halls" was given in substitution. This was succeeded by Rossini's "Una voce," for which Miss Johnstone obtained a hearty encore. The duett, "Syren and Friar," by Mrs. Elliott and Mr. Delavanti, was also repeated; and a similar expression of feeling on the part of the audience followed Mr. Delavanti's rendering of Dibdin's fine old nautical song—"Tom Bowling." Mrs. Elliott did ample justice to one of Mr. E.'s latest and most pleasing ballads—"Fortune in the Fire," which was sung, we understand, for the first time in public. Miss Johnstone next gave, with much taste, Molique's song—"Come all ye glad and free." Mr. Delavanti was again encored in Lover's comic effusion—"I'm not myself at all." Having sung "The Low-back'd Car," the prolonged plaudits of the company drew from him a third song—"Johnny Sands." Mrs. Elliott's "Child of the Star," which concluded the pieces comprised in a very full programme, was one of the gems of the evening.

CHORAL SOCIETY'S LENTEN CONCERT.—Those who have not heard the music of Costa's *Eli* will be pleased to find that the first part of the programme issued by the Choral Society, for their concert, on Tuesday next, consists of selections from that sublime oratorio. The second part contains some of the choicest portions of Handel's *Messiah*. Since the concert was originally announced, Miss Rainforth has intimated her inability to fulfil her engagement; and the services of Mrs. Elliott have been secured for the occasion. The other principal vocalists will be Miss Johnstone and Mr. Poulter. Mr. G. Poulter will officiate as conductor.

LIVERPOOL.—PHILHARMONIC SOCIETY.—The turmoil and excitement of our parliamentary election having barely subsided, we naturally anticipated that the political fever, coupled with the extreme sanctity of the season, would have had the effect of diminishing the ardour of our concert-goers, and thus have caused a comparatively meagre attendance at the second concert (for the present season), of the above society, given on Tuesday last, the 31st ultimo. In this, however, we were agreeably disappointed, inasmuch as, allowing for the drawback consequent upon the absence of Mr. Sims Reeves, the house bore a most comfortable appearance. "Severe indisposition," a by no means uncommon excuse, was the plea urged by the great tenor for his non-appearance. Of course everybody present was more or less disappointed, notwithstanding that an able substitute, in the person of Mr. George Perren, rendered the music with much artistic taste and skill. The other vocalists engaged were Mmes. Rudersdorff, Miss Lascellen, and Mr. Thomas. Mozart's sublime *Requiem*, and Mendelssohn's *Lobgesang* constituted the programme,—two works worthy to grace the same pinnacle of the

temple of musical fame. The various solos in both works were rendered with dignity, finish, and pathos by the artistes already enumerated, the beautiful quartets in the *Requiem* lacking nothing. Mr. Thomas (we particularize, because we believe this gentleman to be new to a Philharmonic company) displayed a fine-toned organ and masterly manner, and we only regretted his having so little to do, the bass being minus in the "Hymn of Praise."

The band and chorus were in excellent trim, and bore themselves right nobly; the former being markedly commendable for the excellence with which they executed the symphony (in three movements) immediately preceding Mendelssohn's great effort; whilst the latter in the "Dies iræ," "Kyrie Eleison," &c., of the *Requiem*, and "All that have life and breath," "Ye nations," and the unaccompanied chorale of the *Lobgesang*, achieved all that could be required.

Mr. Hirst presided at the organ, the introduction of which added materially to the grandeur and ponderous effect of the several choral pieces. Mr. Hermann occupied his accustomed post, and conducted throughout, as he is ever wont, well.

AMPHITHEATRE.—*Macbeth, à la Princess's*, has been revived at this house with the original music, and grand scenic effects. The Thane is admirably personated by Mr. Barry Sullivan.

CONCERT HALL.—Dr. Mark and "his little men" commence an engagement here on Saturday evening, the 4th instant. We shall endeavour to attend and report next week.

LOUTH.—A concert, under the management of Mr. C. F. Willey, was given at Louth on the 26th of March, when Madame Rudersdorff and Madame Amadei, Messrs. C. Braham and A. Irving, performed Rossini's *Stabat Mater* in the first part, and a miscellaneous selection in the second. Madame Rudersdorff exerted herself to the utmost, and sang beautifully. In the duet, "Quis est homo," with Amadei, she was sublime. Mr. Braham sang the "Cujus" exceedingly well, if we except the forte in his upper notes, in which he invariably attempts to do more than his powers permit, and consequently gets husky in tone and somewhat out of tune. Although Madame Amadei was suffering from a severe cold, the first part of the concert was a most praiseworthy performance. In the second part, by desire, Madame Rudersdorff substituted "She wore a wreath of roses" for "Whistle my lad," which was down for her, and received a rapturous encore, which she also gained in the false, "Guardo o cara," composed for her by Randegger, and which she sang with the taste and judgment of a true artist. The duet, "Gallop on gaily," sung by Messrs. Irving and Braham, was very good. A young lady, whose name we understood to be Miss May, made a very favourable impression upon the audience in a song she volunteered in the stead of Madame Amadei, and received a deserved encore. Charity forbids us treating harshly the singers! of the "Chough and Crow," as a mistake must have been made in the arrangement of the copies, and those of a laughing glee substituted; for, with the exception of the soprano part by Madame Rudersdorff, we could distinguish nothing proceeding from the orchestra but what resembled laughter. The National Anthem closed what, with the last exception, was a very good concert.

NORTHAMPTON.—Mr. Klitz gave his two annual concerts on the race-nights, under the patronage of the nobility and gentry of the town and neighbourhood. The artistes were Miss Julia Bleaden, Miss Bessie Palmer, Mr. T. Harper, Mr. C. Harper, Mr. A. Nicholson, and Mr. H. Nicholson. The performances were very successful and were attended by crowded audiences.

ROCHESTER.—The lay clerks of the cathedral gave their annual concert in the Corn Exchange on Thursday, 26th March, when the evening's entertainment consisted of Haydn's oratorio *The Creation*. The principal vocalists on the occasion were Miss Stabbach and the lay clerks of the cathedral. Miss Stabbach was in splendid voice, and gained great applause for her artistic rendering of the beautiful airs "The marvellous work," and "With verdure clad." Mr. Armes, the principal bass, was suffering from severe hoarseness, but he sustained his part with his usual ability. Mr. Morgan, the new tenor of the cathedral, acquitted himself very well, especially in the trio with Miss Stabbach and Mr. Armes, "On Thee each living soul." The oratorio was conducted by Mr. Philip Armes, the newly-appointed organist of St. Andrew's, Wells-street, London. Mr. Hopkins, organist of the cathedral, having relinquished the *baton* in his favour, as he felt that he could render more essential service by presiding at the pianoforte, some members of the band being

absent. The oratorio, on the whole, was very respectably performed; and, notwithstanding the excitement of the election, the room was well filled by a highly delighted and fashionable audience.

WELLINGBOROUGH.—The Harmonic Society gave a concert on Tuesday evening, assisted by Miss Julia Bleaden, Messrs. T. and C. Harper, A. and H. Nicholson. The programme was very attractive, and drew a large audience. The most successful pieces were "Lo! here the gentle lark," and a "Tyrolienne," admirably sung by Miss Bleaden, a trumpet solo by Mr. T. Harper, and a duet for flute and oboe on themes from *L'Etoile du Nord* by Messrs. H. and A. Nicholson.

WINCHESTER.—The musical performance given by Mr. Conduit, on the 23rd ult., at St. John's House, was attended by a very numerous and highly fashionable audience, and the entertainment proved in the utmost degree satisfactory. Mendelssohn's oratorio of *Elijah* was rendered to perfection, both the vocal and instrumental departments being as complete as possible. The principal soprano, Miss Louisa Vinning, who possesses a voice of great power and sweetness, sang with exquisite effect; and Mrs. Conduit, as the second soprano, and Miss Iascelles, contralto, gave every satisfaction by the careful and efficient manner in which they sustained the arduous duties allotted to them. Mr. Perren, a tenor of great excellence, also gained the most favourable opinion of the audience; his singing was charming and impressive. Mr. Weiss, who rendered the part of Elijah, was magnificent, and was recognised, as no doubt he is elsewhere, as the only vocalist able to perform a part of such magnitude and importance. The band, including the leading professionals of the country, known as the Orchestral Union, proved effective almost beyond the expectation their high fame had raised, and was most ably conducted by Mr. Alfred Mellon. The chorus, from Exeter Hall, was materially strengthened by the addition of the members of the cathedral choir. The entertainment was one of the most successful and fashionably attended that has taken place here for many years.—*Hampshire Chronicle*.

YORK.—THE PEOPLE'S CONCERTS.—These concerts seem to be rapidly progressing in public estimation, if we are to judge by the continually increasing numbers who come to listen to them, for the room was never known to be so crowded as on the 24th ult. Even the orchestra was packed with a portion of the audience. It was generally remarked that Mrs. Sunderland was never heard in better voice, and this qualification entailed upon her double duty. Mr. Miranda was labouring under a severe cold, and had to request an apology; but the audience was so well pleased with his exertions as to award him two encores. Mr. Lambert, who is evidently progressing rapidly in public favour, also had to undergo the same extra duty. From want of rehearsal, some of the band accompaniments to the solos suffered, but the choruses and concerted pieces went off remarkably well, and with great spirit. The first part of the programme contained a selection from Balfe's *Bohemian Girl*, arranged by Mr. R. Hunt. Mr. Hunt is certainly deserving great praise for his exertions in training and introducing an opera to a band, the majority of whom had never played in a concert before the first, (four months ago) and could not then even master an ordinary gallop.

ORGAN.

HALIFAX.—Mr. Holt, of Leeds, has been entrusted with the building of an organ for Square Chapel. The instrument to consist of three manuals and pedal, and to contain forty stops. The swell will be one of the largest in Yorkshire. The patent hydraulic apparatus, already mentioned in this journal, will be employed for the inflation of the bellows of the instrument.

CORRESPONDENCE.

PROFESSIONAL AND AMATEUR ORGANISTS. HOBSON v. BISHOP.

(Continued from page 149.)

TO THE EDITOR OF THE "CHELTENHAM EXAMINER."

SIR,—I should not have presumed to occupy your columns again with a personal controversy between Mr. Bishop and myself, if that gentleman had adhered to truth. It is simply untrue that any placard has been affixed to the church doors either by my knowledge or authority, or at all, "with apologies for the postponement of this or that anthem,

owing to the indisposition of the singer, and an assurance that its performance on Sunday next may be considered certain." We have, it is true, a notice board, as at cathedrals, and at many churches, but only with the order of the service written upon it for the particular Sunday.

When Mr. Bishop states that during the period he was organist of St. John's "no desire was manifested for vain display, nor was a mere sensual gratification in music ever sought," he implies that now under my direction there is in that church "vain display," and what he calls "sensual gratification." The fact however, is, the service is conducted upon the pure model of our cathedral services; nothing has ever been attempted or done, which is not the daily practice of every cathedral church in the land. So much for the "vain display." Then as to the "sensual gratification," Mr. Bishop must excuse me for saying, that is impossible under any circumstances. He of course meant to write *sensuous*, that which stimulates the feelings; not *sensual*, that which excites the fleshly appetite. Upon this theory it may be imagined, Mr. Bishop edited Handel's *Messiah*. In reducing that noble work to the severe standard of his own cold school of music, he was no doubt ambitious of restraining the great master's "sensual" extravagances, in which he has succeeded so admirably that a musical authority is reported to have said of "Bishop's edition of *The Messiah*," "It reminds me of a tulip-bed, where the flowers have all been struck off, and the stalks remain standing stiffly upright."

Mr. Bishop will be pleased to remember he threw the first stone, without provocation; for although he shelters himself under the plea of "remarks of a general nature," it is well known that the town of Cheltenham furnishes an example of amateur organists, curiously enough belonging to each business he so precisely enumerates. This is something more than "a general remark;" it is a sneer, and a depreciation of respectable persons, who from various causes happen to conduct the musical service of our churches. I may be forgiven for hinting, that if the temper of professional organists were always as agreeable as their playing, doubtless they would not have been superseded by such appointments as those of which Mr. Bishop complains. Surely there must be some canker, something sour in the professional humour, when "a schoolmaster, a wine merchant's, or a silversmith's assistant," may be called upon to occupy the important seat vacated by such musical luminaries as Mr. Bishop.

I remain, yours truly,

ALFRED HOBSON,

Organist and Choir-master of St. John's Church.*

TO THE EDITOR OF THE "CHELTENHAM EXAMINER."

SIR.—By the omission of certain words in my former letter, you have exposed me to the slanderous charge of writing untruths. From this you can absolve me, if you choose, by a reference to my manuscript and a suitable notice bearing on the point.

Respecting the use of the word "sensual," Walker and Johnson both give the definitions—*affecting the senses, pleasing to the senses, &c.* The meanings assigned to "sensuous" by those lexicographers are inapplicable in the passage referred to. Mr. Hobson may, however, be deemed a higher authority. The opinions entertained by Mr. Hobson and his musical authorities of the works which I have edited, are, to me, a matter of indifference.

In bidding adieu to Mr. Hobson and his assistants in letter-writing (whose impertinence I have already treated with too much consideration in noticing at all), I have merely to state that a relative of my family—my wife's cousin—is a silversmith's assistant and an amateur organist; which little fact is a sufficient answer to their first charge, that Mr. Hobson himself was personally attacked by me.

I am, Sir,

Yours, &c.,

JOHN BISHOP.

March 22, 1857.

[The passage suppressed in Mr. Bishop's first letter was one in which it was insinuated that Mr. Hobson, or some one connected with St. John's, was in the habit of publishing a weekly programme in the columns of the *Examiner*. As we are in the habit of announcing the anthems, &c., at St. John's, on our own responsibility, and simply as matter of news, it was felt this insinuation was unfair, and for that reason it was suppressed.—ED. C. E.]

CHOIR-MASTERS AND ORGANISTS.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR.—Your correspondent, who signs himself "An Organist," has evidently had his indignation aroused with the subject of my former letter. To tell the truth, I rather anticipated an unsatisfactory reply to my communication, as I was afraid, after I had sent it, I had not been explicit enough in the particular case in question. There are some

points, however, in "An Organist's" letter which I shall notice presently; but let me first say, in addition to what I stated before, that I am a professional choir-master, devoting my whole time to my office, and teaching singing, both publicly and privately. I was engaged, in my present situation as choir-master, to train and instruct the whole choir, and to arrange everything for the proper and decent celebration of the choral portion of our beautiful Liturgy. Our organist is an amateur, and only attends the rehearsals in the church when he finds it convenient. I must add that we have other rehearsals in the singing-school which are entirely under my direction. At such times as the organist is absent from the church, I preside at the instrument myself, being able to play decently, from the fact of having been for some time organist to two parish churches, and, having also been brought up within the precincts of a cathedral where the service is performed in such a manner as to be classed amongst the first in the kingdom, I think I may say that I possess some practical knowledge of how things should be done. In addition to the duties previously mentioned, I take also a part in the choir for the purpose of guiding the service, and believing at the same time I am doing some good by endeavouring to show there are other duties for the members of the choir to perform besides singing, and by a look or gesture preventing unseemly behaviour when all should be "worshipping the Lord in the beauty of holiness."

I think then, Sir, I can safely reiterate my former statement, viz.—"that the choir-master ought certainly to have the entire management of the choir, and the appointment of all services."

It is palpably absurd for the organist to appoint music, when he does not teach the choir, or regularly attend the practices; in such a case, surely he cannot know "what the choir are capable of performing."

In my own experience, I well know how often, sadly too often, the services and anthems have had to be changed at the last moment, simply because the organist had fixed such as could not possibly be performed decently.

Far be it from me to lower the office of a professional organist, as I entertain a profound respect for all who are justly entitled to the name; but I cannot possibly see, because the choir-master appoints and rehearses the music, that the "organist must necessarily play mechanically with regard to time, expression, &c." There may possibly be a little difficulty with respect to time, but the organist should undoubtedly accompany the singers (not lead them), and this could be done according to his own own taste and feelings; and I venture to assert that, where both organist and choir-master are courteous and educated men, there would only be an immaterial difference, which it would be foolish to cavil at.

I quite agree with "An Organist" when he says "take choir-masters as a body, and we find them either entire amateurs—possessing a very large amount of confidence, combined with a very, very small stock of knowledge—or parish schoolmasters, who have picked up their musical education at one or other of our diocesan schools, and which is necessarily very limited and incomplete. These are the men who damage the office and position of an educated choir-master, and cause some musicians to say that they are "totally unnecessary appendages, and are generally a sad hindrance to anything like improvement on the part of the choir itself;" but I assert (and I too, am supported by the testimony of several ecclesiastical organists, together with many of our clergy, &c.) that a duly qualified choir-master is absolutely necessary for the right performance of a choral service. I do not say this merely for the sake of making a statement, but on principle, well-founded by experience. The organist in all places where the choral service is properly performed has quite enough to do to attend to the organ, without having the extra trouble of instructing the choir and attending to every little circumstance which may arise; besides, it is utterly impossible for any organist during Divine service to notice whether or not every member is rightly and diligently doing his duty.

There are numerous other reasons which I could adduce in favour of qualified choir-masters; time however and your valuable space will not permit, but I am sure I need only remind those who object to the office as being "an unnecessary appendage," of the general carelessness and levity of our cathedral choirs, as a sufficient proof of the absolute necessity of something being done to make the Precentor's Office somewhat better than a mere sinecure.

I hope, Mr. Editor, I have said enough to convince "An Organist" that a choir-master's office is not quite so useless and undignified as he would wish to make it. It is cheering to know that all churchmen are not of his opinion. Apologising for the length of my communication, and continuing to hope you will yet favour your readers with your own opinions on the subject,

Believe me, dear Sir,

Yours very faithfully,

A CHOIR-MASTER.

* This letter, though bearing no date, appeared in the *Cheltenham Examiner* of March 18, 1857.

P.S.—It has just occurred to me that many of our organists, some too, standing high in the profession, call themselves *Organists and Choir-masters*, thereby plainly proving that both offices must have separate and distinct duties.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—Your correspondent, "An Organist," in his reply to "A Choir-master," is riding the "high horse" to some purpose. He says, "My own idea is, that the organist alone should have the sole management of his choir."

I may, with the same justice, say, the choir-master alone should have the sole management of his organ. The organ belongs as much to the choir-master as the choir to the organist.

"An Organist" proceeds to say, "And if a choir-master be introduced at all, he should be entirely subject to the wishes of the organist in every respect: since it is a matter without doubt that, when an organist is elected, he is supposed to possess a thorough knowledge of his art, both theoretically and practically."

If "An Organist" will take the trouble to read the above passage again, substituting "organist" for "choir-master," and vice versa, he will not only make common sense of the passage, but get nearer the truth.

"But," he proceeds to say, "take choir-masters as a body, and we find them either entire amateurs—possessing a very large amount of confidence combined with a very, *very* small stock of knowledge—or parish schoolmasters, who have picked up their musical education at one or other of our diocesan schools, and which is necessarily very limited and incomplete."

May I ask "An Organist" again to read "organist" for "choir-master" in the passage quoted, and he will have the truth to a shaving. Your own columns give Cheltenham as a case in point, where, out of seventeen organists, fourteen are amateurs. And if "An Organist" will refer to Mr. Hobson's letter, he will see that the schoolmaster comes first in the catalogue of amateurs. I don't know whether these come under the class "entire amateurs," of which "An Organist" speaks.

There are three passages in "An Organist's" letter in which he touches upon the question of who shall have the selection of the music and the command of the choir, or, to use a slang phrase, who shall be "gaffer." In the first he says, "But a choir-master in equal authority with the organist is most undoubtedly not only a totally unnecessary appendage, but generally a bad hindrance to anything like improvement on the part of the choir itself."

I cannot see that any one could for a moment doubt this. For if a choir-master could so far forget his position, so far demean himself, as to allow the organist to have equal authority with himself in the choir, he could not expect much improvement. Let the organist attend to his organ, and let the choir-master attend to his choir.

But "An Organist" condescends to take a "charitable view of the case," and will even grant, for the sake of supposition, that a choir-master may possess an equal amount of knowledge with the organist, and is likewise "a man in authority." In that case, "disputing, ill-feeling," &c., are to follow. But it is no difficult point to settle as to who should have the selection of the music, and the control of the singing. A comparison of the respective merits of the two functionaries will not settle it, although I believe that a fair comparison would bring out the choir-master far superior to the organist.

I can at this moment call to mind numerous friends who have the *care* of choirs, and who are very much circumscribed in their selection of music; not from any interference on the part of the organist, but from his incompetence. I can call to mind organists who have as much taste for devotional playing as they have for "sucking a poker," who grind away full organ—whatever the character of the words may be—until the last verse but one. This, of course, must be piano; and the last verse, oh! this must be forte of fortes. What chance has a choir-master against such a "tinker?" Then there are tunes in which the third line, perhaps, is marked piano, and the fourth, or the repetition of the fourth *forte*: these are literally given without the slightest regard to the sense of the words—they are a secondary consideration.

Then there is the old *tyro* style of playing—treble alto and tenor, or treble tenor (inverted), and alto with the right hand, and bass in octaves with left hand, in addition to the pedals. These are only a few of the beauties of organ-playing which I can call to mind, not from hearsay: I would they were from hearsay, then I should have been spared hours of misery.

Then, if the point cannot be settled by a "reference to the respective merits of the candidates," we must settle it upon the common-sense plan.

Can we suppose Mr. Brownsmith at one of the Exeter Hall rehearsals turning round to Mr. Costa with, "You must take that air slower, I cannot allow this sort of hurrying," then turning to Mr. Sims Reeves, "And you, Sir, don't you make such a noise on that top G. I have told you of it before."

An organist is an accompanist, and the sooner your correspondent "brings his ideas" to this point the better for his peace of mind. Where the organist is choir-master the case is manifestly different. He then has "the sole management of all musical matters" "by virtue of his appointment," not as organist, but as choir-master.

And again, the organist has a share of the service to himself. Canon has ordained that there shall be an opening, an intermedial, and a concluding voluntary. To these both singers and congregation are passive listeners. The organist here is a solo performer, and ought to use his own judgment without interference from any quarter.

But in the singing he is no longer soloist, but accompanist, and no stretch of logic can make him more. Stop the organ, and does the singing stop? People sung before organs were known, and if all the organs in the kingdom were annihilated to-morrow people could still sing. Perhaps an organist would say, annihilate singers and we could still play to the congregation: granted; but you only then accompany their singing, so that, turn it as we will, the singing is primary and the organ secondary.

If, then, the singing is primary, who but the choir-master ought to have the selection of the music? And there would be as much reason in the choir-master dictating to the organist what he shall play for his voluntaries as there would in the organist dictating to the choir-master what he shall sing.

Does not the choir-master train his singers? then who so well knows their capabilities? Does he not rehearse their pieces; then who so well aware what they can and what they cannot sing? For, while an organ is supposed to be capable of anything, a choir is supposed to be made up of many members, and each must be brought to the requisite degree of perfection before a piece can be attempted.

Apologizing for the length of my letter,

I am, respectfully,

P.S.—"An Organist" perpetrates a joke in his P.S. "He says it has just been suggested to me by a friend that choir-masters were invented at the same time as church barrel-organs." Will you allow me to carry the joke further and give the whole truth?

An old maxim says necessity is the mother of invention, and never was the truth of a maxim better verified than in the case before us.

The facts are these, once upon a time, when organists were about as incompetent and as full of the spirit of dictation as they are at the present day, an ingenious man, who was also a great lover of peace, came forward and said, "I will make you a machine to supersede them," and forthwith came the barrel-organ. The organists begged to be retained in any capacity, and they were made into "grinders," hence their grinding spirit to this day.

But the people found that, although the barrel-organ was a quiet and obedient machine, still it could not select the music and train the singers. It was found that a presiding genius was required, and forth came the choir-master.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—I have just noticed in your useful little journal "An Organist's" reply to "A Choir-master," and I confess I do not think the organist's position a good one. In an oratorio, who would be commander-in-chief, the organist or conductor? I presume the conductor. By analogy, I hold that a properly-trained and efficient choir-master is really what his name imports, and that organist and singers alike ought to be subject to his entire direction.

Will you kindly insert this letter in your next publication. I am, Sir,

Very truly yours,

A LOVER OF THE CHORAL SERVICE.

THE ROYAL ACADEMY OF MUSIC.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—The foreign prejudices of "your Swansea correspondent" appear to have experienced a shock by my communication of the 21st inst., that an academy essentially English possessed as talented professors as any of the foreign conservatoires. I beg to inform that gentlemen that the illustrious persons whose names appear in the scheme are to be found also "beneath the walls" of the institution, 4, Tottenham-court, Hanover-square, W., which fact seems to baffle his comprehension. I have no reason to retract the assertion either that "the greatest of our rising men" owe their education to the professors in that academy. I will not waste your "space" and tire your patience, Sir, as well as that of your most persevering reader by "cramming" in the names of the "rising men" of whom mention is made: they are to be found in the "Musical Directory" for the present year. And now, Sir, allow me to say that I think it is not right your columns should be filled with personal bickerings and quibblings, and since the distinguished names of Howl and Fowle have ceased to flourish, I think we have escaped rather well. I say rather well, because I think even less than we have had will not cause regret to your general readers. I am certainly little disposed to enter into controversies pleasing to few and unprofitable to all. I enclose my card, and should deem it a great favour (should I. S. C. be coming at any time to London) if you would give him my address, as I shall be most happy to settle the matter quietly between ourselves over some excellent "crusted port."

Yours, &c.,

N. NEWCOMB-WATTS.

P.S.—Dear Mr. Editor, is he a big man?
[Nescimus.—Ed.]

PIANOFORTE AND ORGAN CASES.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—I am glad to see the subject of piano and organ-cases construction introduced in your last number.

It is really painful to witness the amount of labour and effect the piano-forte manufacturers study to produce in the frames of their instruments. The truss legs—the wain moulding, &c., are, with others, so many novelties offered to enhance the effect of pianos as pieces of furniture, and to increase the satisfaction of housekeepers in their possession.

Now, Sir, it is not in the polish or grain of the wood, the truss legs, or the wain mouldings, that beauty of purpose or relative fitness is to be found, but in the outline of the whole instrument; and that with reference to the position and character of surrounding objects—viz., the architecture of the room or place it has to occupy—it should group architecturally, being of sufficient importance as to dimensions to be so considered. This brings me to the entire question of room fittings or furniture in general. Can there be anything so absurd as to limit the sphere of the architect to the skill of his building? Should not the leading idea of his composition pervade, in some measure, the whole, or rather, should not a sympathy of form and colour in house fittings, in harmony with the surrounding outlines, be considered? Oneness of ideality is the only keystone to success in this respect; and, however elaborate may be the materials or workmanship engaged, all will go wrong without this great desiderata, which can only be secured by the employment of the same hand and head throughout.

I sincerely lament the attempt to thrust objects of furniture, such as instruments, in houses or public buildings, too much into notice. Witness the total destruction of St. George's Hall, Liverpool—the grave simplicity of outline and proportion of this stupendous creation blown to the winds by a medley of minor effects, good in themselves, it is true, but solemnly ridiculous when so misplaced as to overcome the grandeur of repose so fondly sought after in poor Elmes's creation. How successfully soever may be the design of the "case" in question as an object, architecturally or otherwise wrought out, it is with reference to its position an elaborate mistake, a cruel curtain over the memory of the architect, a decorative effort of so much supreme self-importance, which, like the "d-d box of whistles" immediately erected to mar the effect of St. Paul's Cathedral, even against the remonstrance of Sir C. Wren himself, gives harshness and discordance to the whole.

Yours truly,

ARCHITECTUR.

Stourbridge, March 29, 1857.

OUR SCRAP BOOK.

MODERN PURITANISM.

Some Saturday Evening Concerts for the amusement and recreation of the working classes have lately been got up in Glasgow, and have been very well supported by the authorities and the influential inhabitants of the town. Sweet sounds, however, albeit soothing to the soul of the working man, seem to be worm-wood and gall to the tender Puritan, who kicks and flings against every act in a Christian's life that does not involve a long face and a heavy groan. There is living in Glasgow one "Reverend Robert Bremner," whose pious heart has been well-nigh broken by the contemplation of the perdition awaiting those poor creatures who are in the habit of closing a week of toil, by attending an evening concert on the Saturday night. The "Reverend Robert Bremner," in order to awaken the public, held forth on Sunday evening last, in the Free Gorbals Church, Tradeston, in this wise:—"The Saturday Evening Concerts were sinful in their nature and character. Sin was any want of conformity unto, or transgression of, the law of God. He maintained—and adduced a number of passages on the point—that in the Saturday Evening Concerts there was not only a want of conformity to the precepts and requirements of God's law, but a great amount of actual transgressions of its injunctions. He quoted the words, "Whatsoever ye do, do all to the glory of God," Eph. iv., 29, v. 3, 4, and other verses. There was nothing said or sung at these concerts which was fitted to make men better acquainted with God, or to lead people to admire and honour him—nothing in the performances calculated to make him holier, happier, and better. They were expressly got up for the gratification of carnal and unsanctified desires. The fare provided was such as no spiritual man or woman could, as such, have any relish for, or derive any benefit or satisfaction from. Christ never made such provision for the amusement or carnal gratification of the unconverted—never did the apostles do so; yet none would dare to say that Christ or the apostles were less considerate or philanthropic than the promoters of these concerts. These concerts were, in the

second place, exceedingly injurious in their tendency and operation—they were injurious, first, to the comfort and welfare of families. They not only tended to keep old and young from the bosoms of their respective families, but they kept those who frequented them to an hour unseasonable on any night, but particularly unseasonable on a Saturday night. Secondly, those concerts unfitted those who attended them for the due sanctification of the Sabbath, and a diligent and profitable use of the means of grace, public and private. Thirdly, they tended to keep those who frequented them from attending to the things that belonged to their eternal peace. In the fourth place, they had a tendency, on account of the craving for excitement which they produced, to lead those who frequented them to become frequenters of the theatre, music saloons, and other similar places; and, fifthly, they had a tendency, in common with the theatre, and similar exciting exhibitions, to lead to drinking and other forms of dissipation and debauchery. In conclusion, he said that those who promoted, conducted, or attended these concerts were involved in sin, guilt and danger. The directors of the concerts ought at once to give them up. There were other recreations of a healthful, improving character, of which old and young might avail themselves without sin, such as running, swimming, archery, and cricket. Summer rambles were also noticed, lectures in mechanics' institutions, museums, social converse, the study and production of works of art, the cultivation of music at home, &c. As another inference of what had gone before, the preacher said that the performers at these concerts ought to renounce their vocation, and betake themselves to employments which would not injure their own souls or the souls of others; thirdly, it was the duty of all—old and young—to keep from concerts, theatres, and similar places of amusement; and fourthly, it was their duty, not only to abstain themselves, but to endeavour to keep all those over whom they had any influence or authority at a distance from them." Such was the folly of this "Reverend Robert Bremner!"—Such the contemptible nonsense which a fanatic can venture to preach, and a large Glasgow congregation be found to listen to! Surely theology and divinity must be but badly taught in Scotland when her ministers think they are doing service to humanity or religion by uttering sentiments alike insulting to sound reason and to true piety.

MR. C. K. SALA.—Mr. Sala's theatrical name was not Kerri-son, but Wynn. Under this name he played for many years at the Princess's Theatre, always acquitting himself well, occasionally soaring into a promise of higher things, that, it must be admitted, was never fulfilled. Few can have forgotten his performance of Mohammed Khan, in Albert Smith's burlesque of *The Alhambra*, which ran through the whole of the Great Exhibition season of 1851. It was a piece of mock tragedy, never surpassed by James Bland in his best days, and inferior only to Robson. However, it was not as an actor that Charles Sala was most cared for by the large circle who knew and admired him. He was one of those artistic natures, well known to the amusers of the public, though they themselves never penetrate as it were, beyond the *coulisses*, who seem to want only a little imperceptible something to achieve distinction in any branch of art—the sort of man, in fact, typified by Douglas Jerold, in the character of Robinson—(see "The Lives of Brown, Jones, and Robinson")—"who could swim anywhere across the river," but who never turned his accomplishments to any account. Nobody who knew him would have been surprised to find that Charles Sala had written a sparkling novel, or an operatic *chef d'œuvre*, or that he had suddenly appeared somewhere as Hamlet, or Falstaff, and had eclipsed all predecessors. He had a fertile imagination, and was fairly bristling with suggestions on topics connected with the various artistic professions whereof he was recognised for so many years as an honoured, but "unattached" member. He lacked just that indescribable spur to production which has made the fortune of many an inferior man. As an amusing companion, he was unrivalled. He had no claims to wit, but was a thorough humorist, and a master of the arts of paradox and mystification. His "myths" are something historical. His manner of narrating the commonest and most absurd adventure, clothing it with supernatural "machinery"—which he would do with a startling gravity, calculated to make the uninitiated rather uncomfortable—often displayed a richness of invention that was positively Oriental. I think Charles Sala would have been a writer, but for the unintentional in-

fluence of what a French writer, speaking of the two De Massets, has called *une courante fraternelle*. His younger brother, George, his superior in genius, education, and it must be added, energy, at an early age, made a success in the pages of "Household Words," which might well intimidate the elder from attempting to pursue the same path. As it is, the literary achievements of Charles Sala are confined to an adaptation of *The Corsican Brothers*, produced at the Surrey Theatre, and the opening of a capital pantomime at the Princess's—*Billy Taylor*—in both of which he was assisted by his brother—"Brussels Sprout" in *Sunday Times*.

LIVES OF ITALIAN COMPOSERS—(Continued).

GIOVANNI MARIA NANINO, a fellow-student, under Rinaldo del Mell, with Palestrina, was a native of Valerano, and, in 1577, was appointed a tenor singer in the Pontifical Chapel, where many of his compositions are yet preserved. He afterwards became chapel-master of the Church of St. Maria Maggiore, in which office he probably succeeded Palestrina.

There are extant some fine *madrigals* of his composition,* and two manuscript treatises of music, the one entitled, "*Cento-cinquanta Sette Contrapunti e Canoni à 2, 3, 4, 5, 6, 7, 8, 11 Voci sopra del canto fermo, intitolato la Base di Costanzo Festa*;" and the other, "*Trattato di Contrapunto con la Regola per far Contrapunto*."

* One was introduced at the festival of the Western Madrigal Society.—[Ed.]

BERNARDO NANINO, a younger brother of the above writer, was distinguished as a surprising genius, and as having improved the practice of music by the introduction of a new and original style. There is, however, nothing extant of his composition, except a work printed at Rome in 1620, entitled, "*Salmi à 4 Voci per le Domeniche, Solennità della Madonna et Apostoli con doi Magnificat, uno à 4 e l'altro à 8 Voci*."

FELICE ANERIO was a pupil of the elder Nanino, and the immediate successor of Palestrina in the station of composer to the Pontifical Chapel. These two circumstances imply no common degree of merit.

According to Adami, many admirable compositions of this author were preserved in the library of the Chapel. There is extant a valuable collection of *madrigals* by him, which were printed at Antwerp in 1610.

RUGGIERO GIOVANELLI, of Velletri, was master of the Chapels of St. Louis and St. Apollinare, and the successor to Palestrina in the Church of St. Peter at Rome. He was also a singer in the Pontifical Chapel.

There is extant a collection of *madrigals* by Giovanelli, that were printed at Venice. He composed many *masses*, some of which have been much celebrated. In the year 1581 he published a work on music, which, however, contains very little that is deserving of attention.

HORATIO VECCHI, a native of Milan, was, for many years, chapel-master at Padua. His vocal compositions have obtained considerable celebrity.

He composed *masses*, *hymns*, and one book of *madrigals*; but his principal compositions are *canzonets*,* of which he was the author of no fewer than seven sets. Milton, who was a great lover of music, and very well understood the science, esteemed Vecchi as one of the most accomplished masters of his time. There are two *madrigals* from the first edition of his first book, which was printed at Venice in 1569, inserted in Smith's "*Musica Antiqua*."

* The word *canzonetis* derived from *canzone*, which signifies in general a song, but, more particularly, a song in parts, containing passages in fugue. The *canzonet* is a composition of this kind, but shorter and less artificial in its texture. Its invention has been ascribed to Alessandro Romano, a singer in the Pontifical Chapel in the year 1560.

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Miscellaneous.

The St. JAMES'S THEATRE, a Freehold Property, with possession, including the Two adjoining Residences, and the spacious Collarage, let at £160 per annum, in addition to the Rental derivable from the Theatre.

Mr. ROBINS is instructed by the Mortgagee, under his Power of Sale, to SUBMIT to PUBLIC COMPETITION, at his Auction Room, in Covent-garden, on Tuesday, April 21st, at One for Two, in One Lot, the important Freehold Property known as

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lars, with a Ground Plan showing the arrangement of the Property, had, 21 days prior to the sale, of C. H. Moore, Esq., solicitor to the Mortgagee, 55, Lincoln's-inn-fields; at the Auction Mart; and at Mr. Robins' Office, Covent-garden.

Miscellaneous.

(Continued.)

DANCING.—Bayswater.—Mr. and Miss KING have the honour to announce their CLASSES for DANCING, Deportment, and Calisthenic Exercises have RE-ASSEMBLED at their residence, Belmont-house, No. 74, Queen's-road, Bayswater Schools and families attended.

HOLLOWAY'S OINTMENT & PILLS, superior remedies for bad legs.—Mr. John Nix, of Billericay, Essex, informs Professor Holloway that Mrs. Mary White, of Vange, had been troubled with a bad leg for more than fifteen years, for the cure of which there appeared no remedy, as she had tried various remedies without effect, but by his persuasion she commenced using Holloway's Ointment and Pills, previous to which for sixteen weeks she was unable to walk across the room. These invaluable remedies, however, cured the leg in a very short time.

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Exhibitions, &c.

St. MARTIN'S HALL.—Mr. CRESWICK, in Passion Week, will have the honour of giving TWO READINGS from SHAKESPEARE: on Tuesday, the 8th of April, "Hamlet;" and on Saturday the 11th, "King Lear." Admission 1s.; reserved seats, 2s. Tickets to be had at the Hall; the Surrey Theatre; and the Libraries.

GALLERY OF ILLUSTRATION.

Miss P. HORTON's (Mr. and Mrs. German Reed's) ENTERTAINMENT.

In Passion Week, one performance only, Saturday morning, April 11, at 3. In Easter Week, every evening, at the Surrey Gardens. Mr. and Mrs. German Reed will reappear at the Gallery of Illustration, with an entirely novel entertainment, on Monday, April 27. Admission 2s. and 1s. Stalls 6s., may be secured at the Gallery, from 11 till 4 daily, and at Cramer, Beale, & Co.'s, 201, Regent-street.

ROYAL BOTANIC SOCIETY, Regent's Park. The EXHIBITIONS of PLANTS, FLOWERS, and FRUIT, this Season, will be held on Wednesday, May 20, Thursday, June 18, and Wednesday, July 1.—Tickets of admission are now being issued, and may be obtained at the Gardens only, by orders from Fellows or Members of the Society. Price, on or before Saturday, May 10, 4s.; after that day, 5s.; and on the days of exhibition, 7s. 6d. each. A new arrangement of the fruit will be adopted.

Mr. ALBERT SMITH'S MONT BLANC, Baden, Up the Rhine, and Paris, is NOW OPEN every evening (except Saturday), at 8 o'clock. Stalls 2s.; area 2s.; gallery 1s. Stalls can be secured at the box-office, Egyptian Hall, Piccadilly, every day between 11 and 4, without any extra charge. The Morning Representations take place every Tuesday and Saturday, at 3 o'clock.

ARCHITECTURAL EXHIBITION, and Collection of Building Materials and Inventions, Suffolk-street, Pall-mall east.—Open from 9 till dusk.—Admission 1s.; or by season tickets, at all times and to all the lectures, 2s. 6d.
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OKEY'S PARIS and the PARISIANS, St. Cloud, Versailles, Baden, &c., caricature, piano, rough sketches, Wednesday, Thursday, and Friday evenings at 8; Tuesday and Saturday mornings at 2. Seats 1s.; stalls, 2s.—21, Saville-row, Regent-street, facing New Burlington-street.

ROYAL POLYTECHNIC.—

Patron—H. R. H. PRINCE ALBERT.

Next Monday evening, the 8th, at Eight, GRAND CONCERT. Vocalists:—Madame Wilpert, Miss Hemming, and début of a New Tenor. Mr. Antonio Blacker; also, The SPECIAL VIOLIN PERFORMANCES, by the Brothers Alfred and Henry Holmes, who have just returned from Vienna.—Dr. Spohr, in a letter to the Court at Gotha, declares their performances to be the highest achievements of art. Herr Ganz will preside at the Piano, and Mr. H. De Laspee's Choir will sing Selections from Mendelssohn.

During Passion Week the Brothers Holmes (who have received a most enthusiastic reception) will perform every evening at Eight.

Mr. Pepper will Lecture daily at Two and Quarter-past Seven, ON ELEMENTARY ASTRONOMY.

Mr. James, the most original of VENTRILOQUISTS, daily, at Half-past Three and Nine; and the highly-finished and artistic DISSOLVING VIEWS, with description by Mr. L. Buckingham, daily, at Half-past Four, and Half-past Nine. Admission to the whole, 1s.

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PROMENADE REMOVED from the Portland Bazaar to the Portland Gallery, opposite the Royal Polytechnic Institution, Regent-street. Open from Ten a.m. till Six p.m. Admission free.

Mr. and Mrs. HENRI DRAYTON,

at the Regent Gallery, Quadrant, will give a new illustration of the old proverb, BETTER LATE THAN NEVER (the music composed by W. G. T. Beale), every evening at 8 o'clock (Saturday excepted); morning performance on Saturday at 3 o'clock. Admission 1s. and 2s., stalls 3s.; which may be secured at the Gallery, and at Cadby's pianoforte and music-warehouse, 42, New Bond-street.

MOSCOW.—BURFORD'S PANORAMA

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—GREAT GLOBE, Leicester-square.—A new and magnificent DIORAMA, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign.—The Ural Mountains—Nijni Novgorod during the Fair—Panorama of St. Petersburg and Moscow.—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 8. Admission to the whole building, 1s.

FLEMISH SCHOOL OF PAINTING.—

The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.

VAN DEN BROECK, Sec.

MADAME TUSSAUD'S EXHIBITION,

Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admission, 1s.; extra rooms, 6d. Open from 11 till dusk, and from 7 to 10. Brilliantly illuminated at 8 o'clock.

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Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 5A., Pall-mall East.—Admission, 1s. Catalogue, 6d.

PHILHARMONIC HALL, Newman-st.,

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CRYSTAL PALACE.—Good Friday.—

The PALACE and PARK will be OPEN to the public on Good Friday, the 10th April, at 1 o'clock in the afternoon until sunset. Admission, 1s. Trains will commence running from the London-bridge Terminus soon after 1 o'clock, and will continue to run at intervals during the afternoon. On Easter Monday and on Easter Tuesday the Palace will be Opened, and trains will run as usual.

MR. W. S. WOODIN'S Olio of Oddities,

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Theatrical Announcements.

Royal General Theatrical Fund.

The nobility and gentry, patrons of this Institution, are respectfully informed that the TWELFTH ANNIVERSARY FESTIVAL will take place at the Freemasons' Tavern, Great Queen-street, on Monday, April 6, 1857.

SAMUEL PHELPS, Esq., in the chair.

The musical arrangements will comprise the first available talent of the day.

Tickets (including wine, one guinea each, may be had of J. B. Buckstone, Esq., Theatre Royal, Haymarket; Mr. Sam's Royal Library, St. James's-street; of Mr. Lacy, Wellington-street; of Mr. H. Butler, 21, Bow-street; of the Secretary, Mr. Culenford, Theatre Royal, Haymarket; and at the bar of the Freemasons' Tavern.

THEATRE ROYAL, HAYMARKET.—

THIS EVENING (April 3), last night before Easter, fifteenth night of the new drama, A LIFE'S TRIAL. Characters by Mr. Buckstone, Mr. Compton, Mr. Howe, Mr. W. Farren, Mr. Clark, Mr. Rogers, Miss Reynolds, Mrs. Foynter, and Mrs. E. Plawilliam. After which (last two nights for the present), the popular drama of A WICKED WIFE; Miss Reynolds, Mr. Howe, and Mr. Compton. Concluding with the farce of MY HUSBAND'S GHOST.

On Easter Monday, April 13th, a new classical Extravaganza, by Francis Talfourd, Esq., in which Miss M. Oliver (who is re-engaged at this theatre) will appear, also Miss Marie Wilton (her first appearance here), and Miss Ellen Torran (her first appearance in London).

THEATRE ROYAL, ADELPHI.—

Novelty and Attraction.—Last Night before the Easter Holidays.—Mr. Wright in three pieces.—THIS EVENING, the celebrated comedy of PAUL PRY: Messrs. Wright, C. Selby, C. J. Smith, Mrs. Chatterley, Miss K. Kelly, Miss Mary Keeley, Miss Wyndham, &c. With the new and original domestic sketch, called WELCOME LITTLE STRANGER: Messrs. Wright, Mr. P. Bedford, Mrs. Chatterley, Misses Arden, and Leidlau. And the screaming farce of A NIGHT AT NOTTING HILL: Mr. Wright, Mr. P. Bedford, Mr. F. Hall, Mrs. Chatterley, and Miss Mary Keeley.

During Passion Week the theatre will be entirely repainted, decorated, and thoroughly repaired.

On Easter Monday the grand fairy spectacle of The Elves; or, the Statute Bride. And the romantic drama of Like and Unlike, in which Madame Celeste will re-appear after her provincial engagements.

ROYAL PRINCESS'S THEATRE.—

THIS EVENING (Saturday April 3), Shakspeare's tragedy of KING RICHARD II. will be repeated. Books of Shakspeare's King Richard II., so arranged for representation at the Royal Princess's Theatre, with Notes by Mr. Charles Keon, may be had at the box-office of the theatre, price 1s.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN BATES, at 11, Crane-court, Fleet-street, London.—SATURDAY, April 4, 1857.